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ON THE COVER

Members of the Ashland Elks lodge (including Teddy, with antlers) participate in the city's Fourth of July parade in the 1950s (foreground photo); other Elks in Ashland in front of the lodge in October 1910, on the day of its dedication. See feature, page 8.

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JEFFERSON MONTHLY

NOVEMBER 2002

Contents

FEATURES

8 A Crisis of Benevolence

One of the largest, most historic buildings in Ashland has become all but invisible to the majority of the town population: the Elks lodge on Main Street. A century of socializing and social service has been centered there, and continues to this day. But membership has been in steep decline, as it has been in most fraternal organizations nationwide—evidence of deep changes in the way we all relate, and how we take care of each other. Eric Alan looks at the aging pains of the benevolent and protective order.



Just a portion of the huge turnout for the dedication ceremony for the Ashland Elks lodge in 1910.

COLUMNS

- 3 Tuned In
Ronald Kramer
- 4 Jefferson Almanac
Pepper Trail
- 6 Jefferson Perspective
Les AuCoin
- 12 Nature Notes
Frank Lang
- 14 Inside the Box
Scott Dewing
- 16 On the Scene
Don Gonyea
- 30 Recordings
Fred Flaxman
- 32 As It Was
Carol Barrett
- 33 Little Victories
Mari Gayatri Stein
- 34 Theater
Molly Tinsley
- 35 Poetry
Meg Kearney

DEPARTMENTS

- 13 Spotlight
- 18 Jefferson Public
Radio Program Guide
- 23 Heart Healthy
Recipe
- 28 Artscene
- 36 Classified
Advertisements

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TUNED IN

Ronald Kramer

Interviewing Marconi

As a result of some research on broadcasting history in which I've been engaged, I've had the opportunity to schedule an interview with one of the broadcasting legends in the Pacific Northwest. He is 101 now and, in the interest of his privacy, I won't mention his name. I assumed he had passed on and was astonished to find him in fine health and eager to talk with me about the founding of radio. I was excited to visit with this broadcasting pioneer because he was there working in radio way back when, at the very beginning, when the very first radio stations signed on in the Pacific Northwest in 1921.

“

WHAT DID YOU BELIEVE
RADIO'S PUBLIC PURPOSE TO
BE AT THE BEGINNING, MR.
MARCONI, AND HOW DID WE AS
A SOCIETY LOSE SIGHT OF
THAT PURPOSE?

No, it isn't Marconi. Call that poetic license. But it has struck me that interviewing this gentleman is an opportunity rather like a chance to talk with Marconi. Finding someone to interview who has been present from the beginning of the electronic communication age, and who helped shape the medium, is both exciting and awing and I have spent a good deal of time thinking about the things I want to ask.

There are, of course, the "names and dates" things one needs to know about a person's particular life. But the mind quickly turns to the larger questions:

- Since all radio stations began as non-

commercial operations, do you recall the first commercial you heard? What did you think about the entry of commercialism into a public service field? What do you think about the long-term evolution of that funding mechanism?

- Did you think of radio as just a stepping stone to television in the 1920s or did radio seem to you to have a separate *raison d'être*?

- When radio began in the public's mind it was trumpeted as a panacea for society's ills. For example, people thought it would create a dawning of universal education. Did you see radio in that way at the beginning? Why did it turn out otherwise?

- Radio was born as an industry in which cooperation was essential. All stations shared the same frequency and had to establish agreements with one another for the hours that individual stations would broadcast. Eventually, radio became a highly competitive business. Having lived in both worlds, which ethic better served the public's interests, in your view?

These and many other questions have been floating around my brain for weeks as I've contemplated this rare opportunity to talk with a founding figure.

But I suppose the truly core question – the question I really would like to be able to ask Marconi, Sarnoff, Paley, Murrow, Hoover and their like – is:

- What did you believe radio's public purpose to be at the beginning, Mr. Marconi, and how did we as a society lose sight of that purpose?

Unlike purely commercial endeavors,

broadcasting has always carried a sense of mission which goes beyond pure commerce. Federal licensing and administrative decisions require the presence of a standard which transcend a profit and loss statement. Thus, living in the information age necessarily involves the federal government's and the public's sense what it means to serve "the public interest, convenience and necessity." The federal government has clearly lost any sense of the meaning of that phrase and the public, jaded by the result, has largely thrown in the towel on such expectations as well.

If he'll let me, I'll share his answer to that question in a future column. □

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

Pepper Trail

Species Stories

Old Mother West Wind came down from the Purple Hills in the golden light of the early morning. Over her shoulders was slung a bag—a great big bag—and in the bag were all of Old Mother West Wind's children, the Merry Little Breezes." So begins *Old Mother West Wind* by Thornton Burgess, one of the first books my mother read aloud to me as a child. I soaked up social truths and a little natural history as I listened to these pure and simple tales of Sammy Jay, Grandfather Frog, Johnny Woodchuck and Happy Jack the Squirrel—animals that lived all around us on our old farm in upstate New York. When I got a bit older, I devoured the books of John and Jean Craighead George, exciting true-life adventures of animals like the red fox and the mink. I read and re-read *The Wind in the Willows*, entranced by its humor and by what I now recognize as its wisdom. As a college freshman, I was sure I was the first to notice the similarities between Richard Adam's masterpiece of rabbit literature, *Watership Down*, and that other great epic, Homer's *Odyssey*. And then I read Jane Goodall's first chimpanzee book, *In the Shadow of Man*, and discovered the power and fascination of non-fiction animal narratives.

Steeped in nature and in books like these, it is no wonder that I was drawn to animal behavior, the most narrative of the biological sciences. During my undergraduate years, a radical new perspective on animal behavior was sweeping the field: the idea that animals must be studied as individuals to understand the complex balance of costs and benefits that shape their lives. This was far more satisfying to me than the old mechanistic stimulus-and-response models, and I enthusiastically embraced the new approach.

My research took me into the South American jungle, where I studied a gaudy tropical bird called the cock-of-the-rock. The bright orange males display in raucous groups for the inconspicuous brown

females, who are free to pick and choose their mates. It turned out that a few of the male cock-of-the-rock were wildly successful, while the others rarely or never attracted a mate. I wanted to know why. I marked over 250 birds to allow individual recognition, and settled in to follow every detail of their lives for six years. I documented striking differences in behavior among the males and came to know them as vivid personalities. Many of the differences I noted could be traced to factors such as age, courtship experience, and history of dominance interactions. However, it was obvious that not all of an individual cock-of-the-rock's behavior could be explained by the evolutionary balance sheet of costs and benefits. In the end, my studies produced a Ph.D., an enduring love for the rainforest, and an infinite respect for the subtlety of animal societies. They did not answer the question why.


For those who share my fascination with the mysteries of other species' lives, I wholeheartedly recommend two recent books: *Mind of the Raven*, by Bernd Heinrich, and Robert Sapolsky's *A Primate's Memoir*, about savanna baboons. Both researchers are gifted scientists and writers, both provide profound insights into their beloved species, and both celebrate the natural individuality that eludes their scientific theories. Each baboon, raven, cock-of-the-rock, and human is shaped by evolutionary, ecological, and economic circumstances, but is not explained by them. The patterns that science seeks can be found, but they exist in the realm of the statistician, who has nothing to say about the individual. The individual's life has always been, and remains, the province of the storyteller.

What can animal stories tell us today, when most Americans are isolated from nature to an extent unimaginable even a generation ago? In earlier times, when the habits of common animals were known to everyone, the Greek fables of Aesop, the

Anansi stories of West Africa, and the Raven and Coyote tales of the northwest First People were ways of teaching social lessons without giving offense. Everyone knew that ravens were larcenous, so what better way of illustrating the consequences of larceny than to tell a tale about Raven? Nowadays, how many children know that ravens will steal anything bright and precious that is not carefully protected?

Early animal stories recall a time when the boundaries between the human world and the world of nature were easily crossed. Animals were peers, and relationships with them were as complicated as any within human society. Love was there, and hate, and need. We were happy to see some animals; others we were not. Nothing was meaningless. Few of us have such relationships with wild species any longer. We do not know their names, much less their strengths, their weaknesses, their uses, or their needs. So much is meaningless.

Species stories can break this silence. Some have a drama that make the most adventurous human life seem dull. Every day of its life, a peregrine falcon must lay its grasp on a free-flying bird in the depths of the sky. Some seem to have been shaped for our meditation. Consider the mayfly, who passes a lifetime as a tough-minded loner in one of the most dangerous places on earth, the coldwater stream, only to transform utterly for a final day of love and death in the sun. Others have a strangeness that mocks the best efforts of science fiction. Consider the lichen, a perfect symbiotic union of two completely alien life forms, an alga and a fungus; or try to imagine the life of an army ant, a blind warrior endlessly battling beside its sisters through the countless dangers of the jungle world.

Every individual life has a story, whether it is the millennium-long epic poem of a redwood tree or the page-turning tale that tells how one codfish egg in a million manages to survive. If we listen for these stories—or even better, if we tell them—we will find that the world is as full of meaning as . . . well, as an autumn fox is full of grapes, as a jay is full of news, or as an acorn is full of hope. The world is a book: read. 

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper

Fresh Perspectives

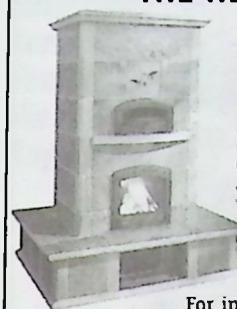


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JEFFERSON PERSPECTIVE

Les AuCoin

Trees and Bush

What the President said during his forest pilgrimage to Southern Oregon in September depended on whom you are and what you wanted to hear.

Supporters of the timber industry say the President expressed a practical way to prevent catastrophic wildfires by using "the professionals," the timber industry, to swiftly thin fire-prone forests.

Supporters of the conservation movement heard him use wildfires as an excuse to cut old growth trees, to limit citizen rights, and to emasculate laws that are essential to sustainable forests.

To truly know where the President is going, it is wise to study the past behavior of political appointees who'll run the President's program.

This does not inspire confidence. Mark Rey is Mr. Bush's Assistant Secretary of Agriculture, responsible for national forest policy. Formerly, he was a top national timber industry lobbyist. In 1995, Rey helped pass the notorious "Timber Salvage Rider," a ruse to log green trees while overriding basic environmental laws and blocking citizens from legal or administrative redress.

The rider, known to some as "logging without laws," destroyed whatever trust might have remained between industry and the environmental community. To this day it makes it difficult for policymakers to find real answers; but Mr. Rey is unreconstructed. With the Congress resisting legislation to implement the Bush forest plan, Rey says the Bush Administration will go over or around Congress if it can't go through it.

Simultaneously, Rey and Bush think they've found a way to emasculate a significant provision of President Clinton's historic Northwest Forest Plan. The provision

requires companies to "survey and manage" for vulnerable species before executing a logging sale—a scientific requirement that has helped turn the Forest Plan's estimated timber harvest of 1 billion board feet a year to an amount closer to 100 million board feet.

Here's how they hope to pull off the caper: they've privately invited the timber industry to file a suit against them, challenging the legal basis for "survey and manage."

But you ask, why would the Administration invite a lawsuit against itself? Because, you silly goose, it hopes to reach an out-of-court settlement with the industry to gut "survey and manage." Such a process would exclude those pesky environmentalists because they are not a party to the

lawsuit and, thus, lack legal standing.

(And they called Bill Clinton, "Slick Willy.")

But I digress. Back to thinning. Thin a forest of brush, debris and small trees built up by a century of blind fire suppression you'll do three things: you'll make the forest less combustible, future fires cooler, and you'll return the forest to the natural state it was in before human stupidity created the fuel buildup. Your forest would be dominated by large mature trees with thick protective bark, shielding them from fire damage. Scientists say these trees are also central to a sustainable a forest ecosystem.

Under Mr. Bush's thinning program, many of these big trees will be harvested during the thinning. Why? Because the president relies on the timber industry instead of the government to do the thinning—and the industry can't make money on thinning unless it harvests large trees. There's no market for small ones that rep-

“
HERE'S HOW
THE BUSH ADMINISTRATION
HOPES TO PULL OFF
THE CAPER:
THEY'VE PRIVATELY
INVITED THE
TIMBER INDUSTRY TO FILE
A SUIT AGAINST THEM.

resent the real fire hazard.

Conservationists have no quarrel with thinning *per se*, but they will fight to the end to prevent loosely regulated logging of old growth and mature trees that are not part of the wildfire problem.

At the heart of the coming political rumble is the relationship between the human race and nature. Are we separate from nature or part of it? Ecological teaching holds that we are a part of it. The Bush team is made up of religious conservatives who say we are separate and superior to it.

The man Mark Rey arranged to have appointed as Bush's "Wildland Fuels Coordinator," Alan K. Fitzsimmons, personifies the administration's view. The source of Mr. Fitzsimmons belief is theology. In articles, Fitzsimmons says that God places humans "atop nature and places nature under humans...chiefly for the purpose of advancing human well-being." Humans have needs, he wrote, but ecosystems do not.

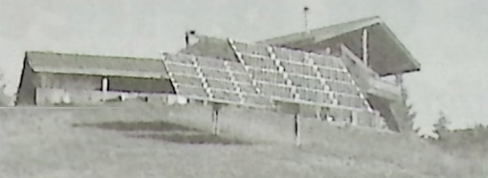
Well, you can't deny a man his theology. At the same time, when his beliefs are used to impose policy on the rest of us, the rest of us are entitled to critique them as policy.

The idea that nature's sole purpose is to serve man is one that would draw a rebuke from a large body of science, which contends that we are of nature, not apart from it. What's more, history shows that ideas like those of Mr. Fitzsimmons have justified human destruction of nature. But the president's wildfire boss is unmoved. That's why a lot of concerned people are saying, God save us from Mr. Fitzsimmons. IM

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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A Crisis of Benevolence

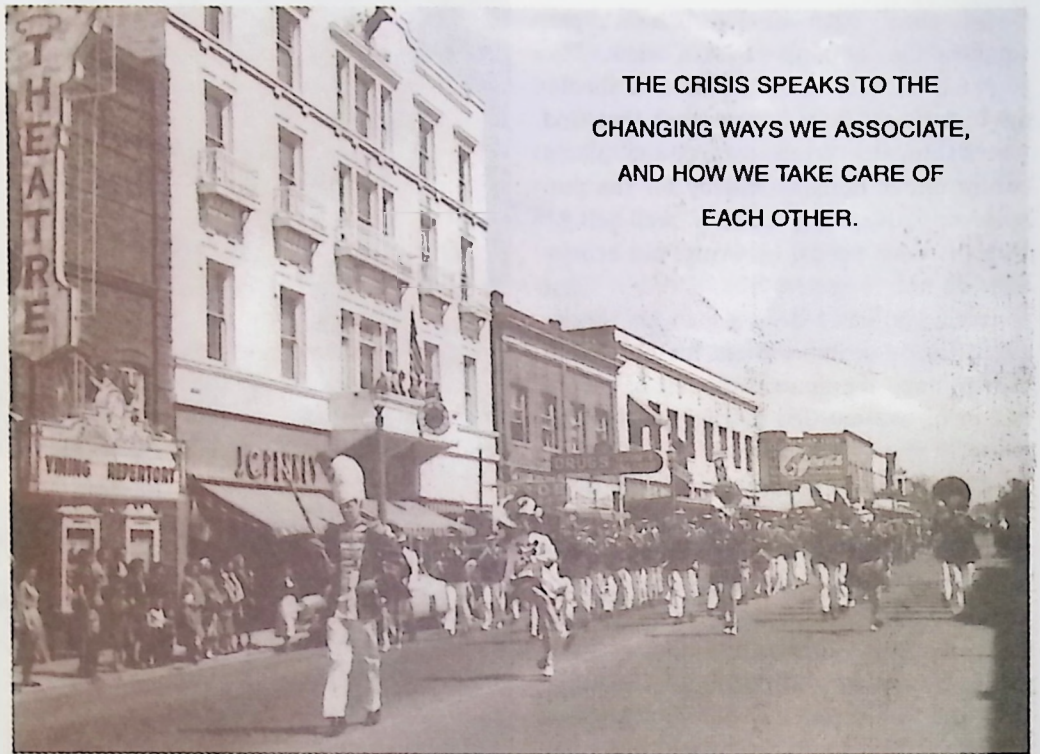
In Ashland, deer proliferate. But why are the Elks disappearing?

By Eric Alan

As the 21st century dawns, the cry of "O Brother, Where Art Thou?" echoes across this country. For most, the phrase is merely a movie title, signifying a surreal tale and a bluegrass music revival. But the question also applies to a tough true story. Brotherhood's order is shifting, even fragmenting; and the crisis of fraternal participation speaks to the changing ways we associate, socially, and how we take care of each other (or don't) in a time of rapid, turbulent motion. All this can be seen reflected in one building.

It isn't easy to make a four-story building disappear—especially one of the largest, most stately, and most historic structures in town, with a century of history and an active present. In Ashland, though, that's what's gradually happening to the Elks lodge downtown, in the eyes of increasingly harried and numerous passers-by, who don't notice or remember its presence. Many if not most current residents don't know what B.P.O.E. #944 stands for, or why the clock there only chimes at eleven p.m. They most likely don't know what an Exalted Ruler rules over, or what an Esteemed Lecturing Knight does—or, more importantly, that the shrinking local brotherhood of Elks is part of a larger national order that has contributed over two billion dollars to charity; which remains the country's second largest source of school scholarships, behind only the U.S. government itself. Quietly, and increasingly with the pains of the elderly, the Benevolent and Protective Order of Elks soldiers on, looking to find a way to remain alive as its old generation dies off—looking for a new identity in a country always undergoing reinvention itself.

The story of the Elks has been one of reinvention from the



THE CRISIS SPEAKS TO THE
CHANGING WAYS WE ASSOCIATE,
AND HOW WE TAKE CARE OF
EACH OTHER.

The Ashland Elks lodge (tallest building, at left) looms over the Fourth of July parade in a day when J.C Penney's occupied the lodge's first floor, next to a theater which is also now gone.

beginning, anyway. When a few Manhattan actors got together to drink and surreptitiously put on Sunday variety shows in the 1860s, founding one of the nation's largest and most patriotic service organizations was the last thing on their minds. They were just the Jolly Corks, flashing their secretly-carried bottle corks to each other if they met on the street, and gathering on Sundays for a good time despite New York's restrictive Blue Laws.

Death struck, however, as death will do. And out of death rose the life of the Elks. When a member of the Jolly Corks unexpectedly died before Christmas, leaving wife and children impoverished, the rest of the clan banded together to establish a permanent fund for the family. A cause deeper than drinking and acting had been found, and a greater benevolence set in motion.

Original founder Charles Vivian first wanted to associate the new organization with one rooted in his homeland: the British Antediluvian Order of Buffaloes. But he wasn't truly British any-

more, other members never were, and the British order was named after an African buffalo, anyway. According to the modern handbook, *What It Means To Be an Elk*, bears were thought too savage and surly, beavers destructive pests, and foxes even worse. Animals were apparently the attractive category, though, and a member had once seen a stuffed elk in P.T. Barnum's museum, before it burned down. He argued the elk's case. Elk research determined that the animal was fast and an agile defender, but not an aggressive attacker. Its qualities were considered noble; its antlers deemed to be the spreading antlers of protection. The group adopted the symbol of an animal that, almost certainly, none of the members had ever met in the flesh.

Whatever the original members lacked in knowledge of wildlife, they made up for with sweat and benevolent vision. Their timing was perfect, too, for it was an era in America during which



Nationally, the Elks still give more scholarship money than anyone except the U.S. government. Here, Ashland Elks award money to current students. At right is previous Exalted Ruler Kay England—the first woman in Oregon to hold that position.

a great number of new social organizations were needed, and formed. This one found resonance. Between 1880 and 1890, the number of Elks lodges swelled from ten to 158; by the time the Ashland lodge was founded in 1905 (and the building finished in 1910) it was number 944. It was a heady time of growth for the country and for fraternal organizations, which were indeed strictly fraternal then. No women were allowed to join.

The early 20th century found the patriotic Elks doing great service, nationally, especially when it came to veterans. The Elks founded the first Veterans' Administration hospital; their donation of money towards the education of World War I veterans was the precursor to the G.I. Bill. They also got involved in a large number of causes for children, the elderly, and any other needy citizens they could shelter under their spreading antlers.

The high service level is still true today, even as the local membership dwindles to crisis levels. "People don't realize how much the Elks do," says Herman Blum, currently Exalted Ruler

of B.P.O.E. #944. "They still have the old opinion that we're nothing but drinkers and loudmouths and pool players. That's changed a lot over the years, and it's changing more now."

The list of Elks' social service projects does remain impressive, with the Ashland lodge participating in or contributing to drug awareness programs, the Elks' children's eye clinic, the Special Olympics, the 365 Club for handicapped children, the Meadowood speech camp, the Harrison Fund for College Scholarships, senior programs, charity breakfasts, a wide variety of youth activities, and veterans' programs. Blum says, "As long as there's a vet alive, we'll be there to help 'em." A patriotic thread is strongly woven into the benevolence and protectiveness.

A social component is just as strong—no surprise given the organization's social roots. The Ashland lodge, like most, features a full bar open six days a week to members; it also serves lunch every weekday, has Friday buffet dinners and everything from bingo to line dancing and, more recently, karaoke. The Elks there have also had charity golf tournaments, flea markets, car shows, and lately, unusual events such as intentionally bad film screenings and the "psych-elk-delic" concert last year. Via rental, the Elks lodge has also hosted non-member events including a party for attendees of a regional Frisbee tournament, where organizers turned the lodge into something else entirely. "The guys who put it on are these really radical guys," says Esteemed Lecturing Knight Ed Polish, whose office puts him in charge of publishing the Elks newsletter, and who has taken initiative in bringing non-traditional events and members in. "They're the people who were doing raves at Mt. Ashland... They set up the Elks [lodge] with all these fancy disco lights and glow sticks, and they were playing rave music and people were just going wild." Polish claims, "Everybody had a great time, and the old Elks were just thinking, this is the coolest thing."

Still, the phrase "old Elks" is a significant one. "Average members in most of your lodges have to be in their seventies," notes Herman Blum with a hint of sadness. "A lot of them are passing away." The Ashland lodge membership peaked at around 1,600 members; it's down to 700 members now, despite the great swell of local population since the post-World War II peak. And even that number is deceptive. "Seven hundred sounds like a lot," says Polish. "But there's just a handful of really active members, and a lot of the 700 are really old men." In a twist that connects the current Elks group to its acting community roots, some of the few new younger members—responsible for the karaoke, apparently—are backstage employees of the Oregon Shakespeare Festival who have discovered the Elks lodge as a social refuge away from tourists and overcrowded clubs elsewhere. A few others have an ulterior motive. "Some people just join to get a parking space," Polish admits, noting that the modest \$75 annual membership fee entitles members to park in the Elks private downtown lot. It's another reflection of the changing times, that a few have more concern about parking than social affairs or volunteer service.

Polish himself did not initially join for traditional reasons. "It was theater of the absurd," he says. "It was just a weird thing to do. I didn't even take the people seriously. My first reaction was, these are a bunch of fat Republican real estate salesmen." But instead he found comfortable refuge, acceptance and mutual respect. He says, "Now I really love these people. They're great."

After two years of membership, this Esteemed Lecturing Knight is well on his way towards becoming Exalted Ruler, which, he says, “shows you how eager or desperate they are for new members.” In the course of his membership, he’s become an ardent supporter and a student of Elks lore and ritual, and its place in the shifting American social dynamic.

Current Exalted Ruler Herman Blum, who likens that role to a company’s CEO, joined for more customary reasons. Eight years ago he became involved in the Elks in California after a friend in his motor home club encouraged him to check out the Elks’ motor home club as well. He did, enjoyed it, attended other Elks events, and then joined. “I met a lot of nice people down there,” he says. “Patriotic people, if you want to put it like that. They all believe in the flag, and stuff like that there. Basically, that’s what drew me in.” In his time in Ashland, he’s been one of the most active members, giving a large amount of time to run-



Another Fourth of July celebration in Ashland involving the patriotic Elks—this one in 1908.

ning the organization and to its volunteer causes. As Exalted Ruler, “you oversee everything,” he says, and this is his second tenure in the position. This second one is somewhat reluctant, but when the next elected Exalted Ruler died of cancer before assuming the position, someone had to step in. He did.

Previous to Blum’s chairmanship, Kay Englund had the honor of becoming the first female Exalted Ruler in Oregon—something made possible, both here and nationally, after a woman elsewhere in the state sued the Elks over their previously exclusionary, men-only policy of the past century. But Englund’s own involvement was truly gender-blind, as she related earlier this year in an appearance on *The Jefferson Exchange*, Jefferson Public Radio’s talk show hosted by Jeff Golden. “I truly did not join as a woman to be part of a men’s organization,” she said then. “It’s really more of a family thing for me. My father, my grandfather and my great-grandfather were all members of the lodge.” Her family history reaches back to some of the railroad people who founded the local lodge, and she doesn’t see her pres-

ence there as strange. “I was a tomboy as a kid. I’ve been in mostly male-oriented businesses. So I see it as a natural to be where I am.” She’s now one of fifteen or twenty female Elks in Ashland, and statewide, there were three female Exalted Rulers this past year.

By all accounts, Englund met little resistance out of the ordinary in her role as the first female Exalted Ruler, and in fact enjoyed widespread support. “She had a little bit of a problem with some of them,” says Blum. “But that’s par for the course... Even I have problems with ‘em. So what?” He adds that “some of your real old diehards” vanished when the Elks became legally required to admit women, but after awhile, many returned.

Polish recalls an encounter with one such diehard. “I ran into an old Elk in the parking lot. He didn’t know who I was. He thought I was some intruder or something. I said ‘Listen, I’m one of your officers!’ And he said, ‘I wouldn’t know that, because I don’t go to meetings anymore, because they allow women in.’ I said, ‘What’s the matter, are they going to bite you or something?’” Polish shakes his head before continuing. “There are lots of old attitudes, that are kind of dying. But with it...” He pauses. “There’s this vacuum [created by the loss of members] that’s not being replaced.” Even with the admission of women, the Elks’ national membership declined by twenty thousand people last year alone. A restriction on smoking in the lodge—a move as controversial as that to admit women—has apparently also driven some old members away.

To this point, decline in membership and in active participation has not impacted the Ashland Elks’ ability to do social service, according to Blum, even if it is harder to get old stalwarts out of the house to have a drink. “Like any other organization, you’ll have X amount of people that are going to jump in there and work their asses off... it gets done, year after year.” As long as the core group remains, so will the benevolence, the protection, and the annual Steak Night. And in terms of the membership of that core group, Blum says, “You need to have whoever you get. And I’ll tell you what: a lot of the women will actually work harder than the men will.”

The continued viability of the Ashland Elks is aided by at least two key factors. First is the lodge property itself. It’s an ornately beautiful structure inside, with a gorgeous lodge room and other facilities of rare quality, down to the urinals in the men’s room, the likes of which have never been seen by most young bathroom users. In an era of dizzying real estate price increases in Ashland, the Elks lodge and its parking lot are probably a more valuable investment than most farms in the Midwest, the Enron Corporation, or the entire dot com industry. There is also the matter of a large but quietly held bequeathed trust, the principle of which is never touched. The interest alone provides great capability for contribution to charity, dependent not on large membership, but merely on the continuity of the American monetary system.

The changes that surround and afflict the Elks are fundamental, though. The level of crisis differs from locality to locality, even within our own region—the Grants Pass lodge is still much more populous and active than Ashland’s, for example—but

the crisis has hit other fraternal organizations and beyond. It's part of a larger decline in national social participation which has been going on for decades, notably studied by Robert D. Putnam in his book *Bowling Alone: The Collapse and Revival of American Community*, which has shed somewhat controversial light on the trends. "Civic disengagement appears to be an equal opportunity affliction," he writes. "The sharp, steady declines in club meetings, visits with friends, committee service, church attendance, philanthropic generosity, card games and electoral turnout have hit virtually all sectors of American society over the last several decades and in roughly equal measure." Apparently this is true across gender, age, race, and other factors. Via exhaustive research he goes on to detail the trends, arguing that the change is not one of irreversible decline, but part of a cyclical process.

As the post-war boom and its prosperity and population



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The Ashland lodge's dining room as it originally looked. It's not so different today, including the grandfather clock at right, which still only chimes at 11 p.m.

growth brought more people more opportunity, leisure time and money, the effect on the Elks was not as positive as expected—but in retrospect, it's easy to see why, socially. "When this lodge was first started in 1910," says Blum, "People were standing around in line just to get in and have dinner. But hell: there's fifty restaurants in Ashland now." Also, the people who frequent them are extremely busy, having had their leisure time diminished by reliance on the very machines which were supposed to increase convenience, and instead encouraged a faster pace. People are more often using machines to communicate across distance instead of gathering closely in a lodge. They are even interacting with their machines *instead* of people at times. "I think television destroyed a lot of social culture," Polish says. The Internet is now here to reinforce the change. And even though the Elks may partially participate in the technological developments—Blum carries a cell phone, and the Elks just bought a large-screen TV for the veterans' domiciliary in White City—they also suffer from it as well, just like the rest of us.

One of the Elks who has steadfastly been there through the changes is Teddy. When Teddy first entered the lodge in the 1930s, television had barely been invented, and Hitler was only a

gathering, distant danger. And though the Elks' initiation rites are usually steeped in tradition (and somewhat secretive), Teddy's was clearly unusual. "Teddy was barbecued," reports Englund. "It provided meat for about four barbecues for us." Teddy was an actual elk from the zoo which then existed in Lithia Park. He'd been rough with his keepers, and attempts to return him to the wild only resulted in Teddy returning to the zoo faster than those who turned him loose. Finally, he killed a keeper: not exactly a benevolent or protective action. And he was killed, eaten, stuffed and mounted in response. He's ridden on Elks Fourth of July parade floats over the years, and even "survived" a fire in the lodge in 1968. He now stands in a corner of the lodge dining room, with a "PLEASE DO NOT TOUCH" sign taped to his antlers. "He looks a little moth eaten, but he's very elegant," is Englund's assessment. Adds Blum, "We don't touch him anymore. We got to get him oiled down or coated up or some damn thing." Teddy, in his fading regal pose, is in many ways even more perfect as a symbol now for the organization.

Across the country, the Elks hope to revitalize themselves by becoming more of a family organization than a brotherhood. The whole of society has become far more gender-integrated, after all, than in the days of the Elks heyday. Polish is a young Elk at fifty, and he says, "I'm of a generation where the only place you go for just guys is some gay bar." And the Elks lodge is not reinventing itself as that. It remains more traditional in its service and socialization; its proud if somewhat mysterious rituals; its beautiful and underutilized gem of downtown Ashland real estate.

Every night there, Teddy keeps watch over whoever comes, across from the old grandfather clock in the lodge, which was recently restored to original condition, with all of the founding members' names engraved on it in brass. He's motionless as the clock chimes, exactly and only, at eleven p.m. That number is the only one on the clock's face; the rest of the numbers are replaced by the letters of the word "remembrance." In a tradition dating back to the 1860s, all activity stops when that chime rings, for a toast to distant and departed Elks.

Upstairs, in the main lodge room, as motionless as Teddy, are pictures of many who are toasted: each of the previous Exalted Rulers of B.P.O.E. #944, most of whom have gold stars denoting their physical passing. The gold stars proliferate now, even among recent rulers. The toasted outnumber the ones raising the glasses, ever more. Only the coming years will see if Elks tradition is carried on or reinvented successfully by an unseen new wave of members; or if it all turns to some wax museum memory. Whichever way history falls, Teddy will be there, silently and apparently proudly, to represent the noble qualities his species is said to embody. Failing to display benevolence and protectiveness in his own behavior cost him his life. It's a wise lesson.

In case you haven't noticed, the Ashland Elks Lodge is at 255 Main Street. Its first floor is rented to Heart and Hands, the Art and Soul Gallery, and Alchemy Botanicals. The J.C. Penney's department store was once there, but it's gone now. You can reach the Elks at (541)482-3911, or by mail at PO Box 569, Ashland, OR 97520. They would graciously love to hear from you. ☐

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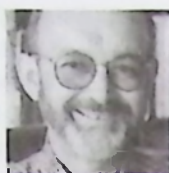
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NATURE NOTES

Frank Lang

Chief Seattle

"This we know, the earth does not belong to man; man belongs to the earth. All things are connected, like the blood which unites one family. Whatever befalls the earth befalls the sons of the earth. He is merely a strand in it. Whatever he does to the web he does to himself."

—Chief Seattle, as quoted by almost everyone.

"We are part of the earth and it is part of us.... The rocky crests, the meadows, the ponies, all belong to the same family.... We love this earth as a newborn loves its mother's heartbeat.... Preserve the land and the air and the rivers for your children's children and love it...."

—Chief Seattle, as quoted in various environmental publications.

"I am a savage and do not understand any other way. I have seen a thousand rotting buffaloes on the prairie, left by the white man who shot them from a passing train. I am a savage and do not understand how the smoking iron horse can be made more important than the buffalo that we kill only to stay alive."

These words attributed to Chief Seattle are a powerful denunciation of the way we Europeans treat the earth and our fellow living organisms. It has been described as the most beautiful and profound statement on the environment ever made. Environmentalists just love it.

Oh, but something's wrong here! Chief Seattle had never seen a thousand rotting buffaloes. A thousand rotting spawned-out salmon, maybe, but not buffaloes. And ponies? He might have seen white man's horses and maybe ponies of the Nisqually, the only Native Americans west of the Cascade Mountains to use horses. What is going on?

Turns out the famous oft-quoted speech by the good Chief Seattle was written by Ted Perry in 1971 as a script for the film *Home*, produced for the Southern Baptist Convention. Perry never realized how revered his fictionalized speech would become.

There is another eloquent version of Chief Seattle's speech which was written by a "Dr. Smith" from notes he took while listening to the chief in 1854. It starts, *"Yonder sky that has wept tears of compassion upon my people for centuries untold, and which to us appears changeless and eternal, may change. Today is fair. Tomorrow it may be overcast with clouds."* It continues in a similar vein. *"Our dead never forget this beautiful world that gave them being. They still love its verdant valleys, its murmuring rivers, its magnificent mountains, sequestered vales and verdant lined lakes and bays, and ever yearn in tender fond affection over the lonely hearted living, and often return from the happy hunting ground to visit, guide, console, and comfort them."*

Chief Seattle spoke in the Suquamish dialect of central Puget sound Salish. His English was nonexistent or poor at best. Dr. Smith had been in the area for a year or less. How good was his Suquamish? The language of the speech sounds pretty rarefied to me. Smith, I think, took liberties.

The Perry speech is a hoax. Give it up. Don't quote it anymore, unless you attribute it to the real author. Bummer: then it loses glamour, lots of glamour. The Dr. Smith version? Take it with a grain of salt.

Oh, by the way. Wonder why the bogus speech is so great? It was written by a first class guy. Edward (Ted) Perry is now Professor of Theater and Art, Director of the Film-Video Department, and Fletcher Professor in the Arts at Middlebury College, in Vermont. That's the meatloaf place, I mean Bread Loaf place, where writers from all over fight and scratch to be able take part in meaningful writing workshops. ☐

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Native Trails & Kila

By Maria Kelly

The *One World* performing arts series continues in November with two very different shows.

On Saturday November 2nd, Native Trails will share an intimate evening of Native American song and dance at the SOU Music Recital Hall in Ashland. Native Trails shows the cultural similarities of American tribes and the indigenous cultures of Mexico in a fascinating exchange of music and dance. Their fast-paced, colorful show begins with the haunting flute music of Robert "Tree" Cody. Honoring different elements of water and fire, the handcrafted clay instruments coax unusual and beautiful sounds from their depths, transporting the audience to an ancient time and place. The performance then rapidly moves into pieces with Aztec musicians and dancers. The musicians are joined by a sea of color and movement while the dancers perform a traditional program in full and splendid regalia. Both Aztec and contemporary dancers are featured in rapid-fire cameos. The program culminates with World Champion hoop dancers, performing with as many as twenty hoops on stage at one time. The dancers' elaborate regalia are made of articles having specific meaning to the dance or dancer, and are intricately and individually handcrafted by each dancer, representing many hours of painstaking bead and feather work. From songs of the Aztecs to "hoop-dances" of the Hopi, to spirits of the Dakota, the audience will witness the indigenous evolution of ritual, symbolism and myth. They will also witness the advent of women participating in ceremonial dance and the passing of dance tradition and heritage from one generation to the next. This profound performance is imbued with the dreams and spiritual visions handed down through the generations to the various tribes represented in this



**NATIVE TRAILS SHOWS
THE CULTURAL
SIMILARITIES OF
AMERICAN TRIBES AND
THE INDIGENOUS
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IN A FASCINATING
EXCHANGE OF MUSIC
AND DANCE.**

JOHN NOBLE


program. Native Trails is commissioned by the Scottsdale Center for the Arts and is presented in part with funding from the Oregon Arts Commission; WESTAF, the Western States Arts Federation; and the National Endowment for the Arts.

Eight days later, Kila will initiate a new era of One World Performing Arts concerts performed at the Historic Ashland Armory on Sunday November 10. After their high-energy dance concert in 1999 at the Britt Ballroom on the SOU campus, it was decided to test the dance floor at the Armory.

Originating over ten years ago as a performance collective on the streets of Dublin, Kila has evolved into one of

Ireland's most innovative and exciting young bands. In a constant state of musical exploration, Kila places a great deal of emphasis on the percussive element and has come to incorporate the use of drums from Africa and Latin America. Unafraid to take the ancient music into the future, Kila has created its own sound fusing Gaelic lyrics and Irish folk instruments such as whistles, fiddles, pipes and woodwinds with instruments such as the djembe, congas, mandolin, guitar and flute. The

result is free-wheeling instrumentals, furious jigs and primal rhythms that transcend the boundaries of Irish music. Kila transcends Celtic music with their intense rhythmic sense and on stage vitality, ensuring captivating concert performances. Their music was recently described in *Folk Roots* as "swirling neo-Celtic dance music based on traditional modes and idioms but with a hypnotic percussive undercurrent."

Tickets for these and all One World performances are available at (541)552-6461, or online at www.oneworldseries.org. 

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INSIDE THE BOX

Scott Dewing

Robots Like Ourselves

Gaak is a predator with a big metal fang. Like all of us, he feeds on energy. But whereas you and I eat food and let our uniquely designed bodies convert that food into energy that allows us to walk around, think, and hopefully accomplish a thing or two during the day, Gaak takes a more direct approach. Rather than eating food, Gaak thrusts his metal fang into his prey and sucks the energy right out of it.

Gaak is a robot. He is part of an ongoing experiment at the Magna Science Adventure Center in Rotherham, England where a group of robots like Gaak are being studied to determine whether they can learn from their experiences. The experiment has been described as "an evolutionary arms race for robots" in which the robots are competing for

the ultimate prize of energy. The robots have been divided into predators and prey. The prey robots are small gray robots on wheels that get their energy by positioning their solar panels near sources of light. The larger predator robots get their energy by hunting down the prey robots to extract their battery power, which is where Gaak's metal fang comes in—quite literally.

When I first read about the robotic goings-on at Magna, I thought it was just a cheap rip-off of *Battlebots*. For those of you who have not experienced the time-wasting pleasure of watching *Battlebots* on cable television, I'll save you a precious Saturday afternoon of your life and give a brief description. *Battlebots* is a modern-day, mechanistic rendition of *Gladiator* without all the blood and sweat. Competitors place their robots in the ring to do battle to the death. The robots spin, thrust and flip about while trying to eliminate their opponent with various built-in weaponry, such as saw blades, spikes and hammers.

All of the *Battlebots*' robots are remote-control operated by their human owners. The Magna robots, on the other hand, operate without any human intervention. They are designed to learn and evolve. Both the predator and prey robots are controlled by computer-powered, neural networks that take input from the robots' sensors and send output instructions to their drive motors. This is what both enables and controls the robots' behavior. Most of the sensing

on the robots is done using infrared sensors. The robots can "evolve" by uploading their "electronic genes" to a remote computer. The ultimate goal of the experiment is to demonstrate that the robots have the ability to use their accumulated experiences to develop more complex hunting strategies and improved

escape routines—a feat that could arguably be described as "intelligence."

Will there ever be intelligent robots? Noted author and psychologist Steven Pinker, addresses this question in the opening chapter of his most recent book *How the Mind Works*. "Why are there so many robots in fiction, but none in real life? I would pay a lot for a robot that could put away the dishes or run simple errands," he writes. "But I will not have the opportunity in this century, and probably not in the next one either...the gap between robots in imagination and in reality is my starting point because it shows the first step we must take in knowing ourselves: appreciating the fantastically complex design behind the feats of mental life that we take for granted."

Bill Joy, co-founder and Chief Scientist of Sun Microsystems, offers a different opinion in his landmark article for *Wired* magazine entitled "Why the Future Doesn't Need Us." He writes, "How soon could an intelligent robot be built? The coming advances in

“
IF WE COULD SOMEHOW
DOWNLOAD OUR MINDS
INTO COMPUTERS WITH
ROBOTIC BODIES
WOULD WE STILL BE
OURSELVES?”

computing power seem to make it possible by 2030. And once an intelligent robot exists, it is only a small step to a robot species—to an intelligent robot that can make evolved copies of itself.”

I agree with Pinker that the human mind is a “fantastically complex design.” But I also agree with Joy’s position that advances in technology and computing power are approaching the capability to replicate the design and function of a human mind.

I don’t think that the question is whether or not there will be artificially intelligent beings in the future. There will be. The important question is: How will this impact human beings?

In his article, Joy shares his realization that, “with the prospect of human-level computing power in about 30 years, a new idea suggests itself: that I may be working to create tools which will enable the construction of the technology that may replace our species. How do I feel about this? Very uncomfortable.”

I don’t find the possibility of artificially intelligent beings replacing the human race sometime in the future particularly alarming. I suppose I’m too preoccupied with the present possibility of the human race destroying itself to worry about that right now. If we are to be replaced, it’s not going to be a singular event in history—it’s going to be a gradual change, an evolution that began long ago and is carried forward by technological advancements, some big, some small, as well as continuing experiments like those going on at Magna.

Another possible scenario is a merger of humans and machines. Perhaps this may be something as metallic and cold as Robocop or as soft and hot as the Fembots in *Austin Powers*. Or maybe it would be something totally non-human-looking but programmed with the history and life experiences of a particular human or the entire human race.

In his article for *Wired*, Joy notes that one of the dreams of robotics is that we will “gradually replace ourselves with our robotic technology, achieving near immortality by downloading our consciousnesses.” I have no idea how this would work but it adds an interesting dimension to the human vs. machine debate. If in the future we could somehow download our minds into computers with robotic bodies would we still be ourselves? I’m not sure, and the question quickly takes one out of the realm of technology and into philosophy. Perhaps computer scientist and futurist Danny

Hillis summed it up best when he said, “I’m as fond of my body as anyone, but if I can be 200 years old with a body of silicon, I’ll take it.”

Scott Dewing is an IT consultant, business owner and writer. He lives in Ashland, Oregon.

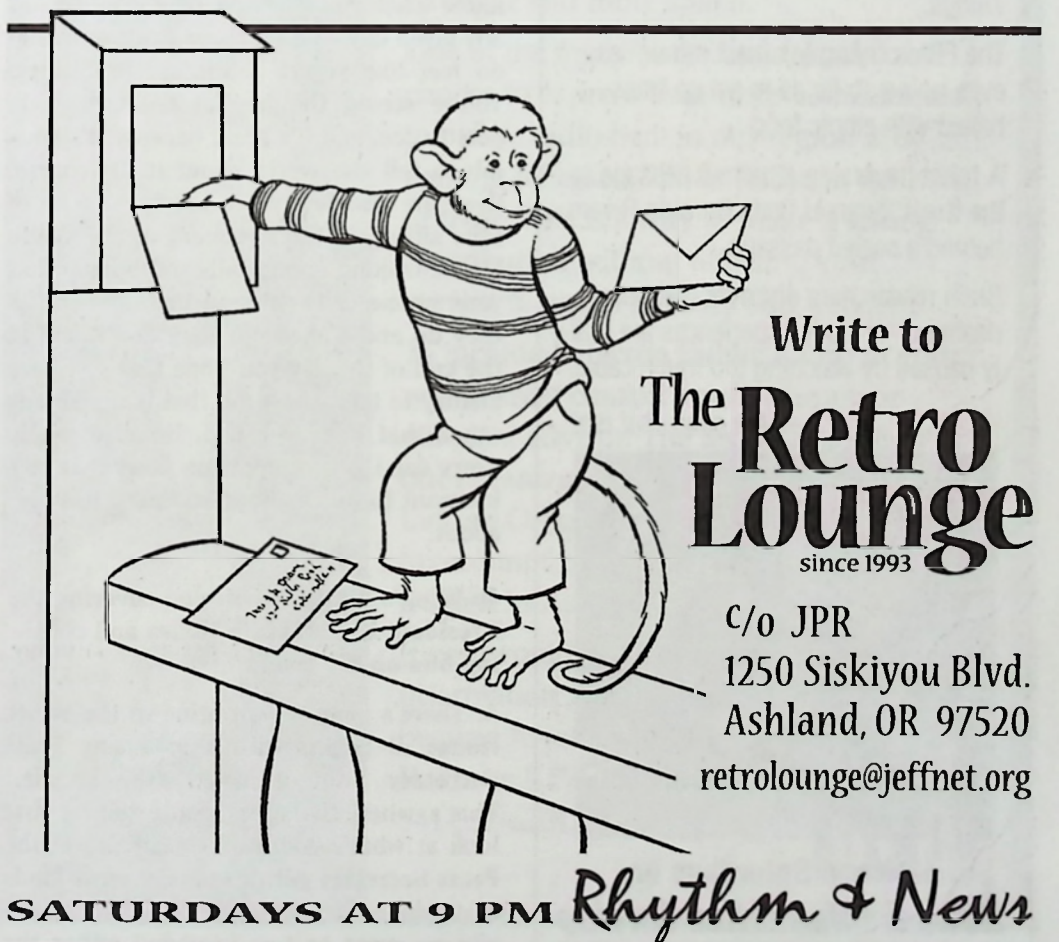


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75,000 chickens have been killed in Kentucky, giving President Bush all the reason he needs to invade Iraq.

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Bill Clinton inches closer to TV production with *Women Say the Darnedest Things*.

The FBI is trying to attract minorities, even going so far as to set up traps baited with ethnic food.

A robot traversing a narrow passage in the Great Pyramid finds Geraldo Rivera behind a sealed passage.

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That's all the news that isn't.



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ON THE SCENE

Don Gonyea

Inside the White House

As NPR's White House correspondent, Gonyea reports on key domestic issues on *Morning Edition*, *All Things Considered*, *Weekend Edition*, and *Talk of the Nation*. His current role places him at the heart of the American political process and his coverage helps all of us make sense of it. Gonyea recently sat down to talk about his most memorable stories, and what it's really like inside the West Wing.

IT'S THE KIND OF JOB IN WHICH
YOU NEVER KNOW WHAT
YOU'RE GOING TO ENCOUNTER
ON ANY GIVEN DAY.

Q: What is it *really* like to be a White House correspondent?

A: It's the kind of job in which you never know what you're going to encounter on any given day, and on some days you really do feel like you're a witness to history. You're seeing things that not everybody gets to see, and it's great because it's your job to tell the world about it. Of course, there are also days when you spend a lot of time sitting in the basement of the White House making phone calls and hoping that your phone calls get returned. Sometimes they do and sometimes they don't, and at the end of the day you hope that you have a story to tell. It is a job that is unlike any other that I've ever had, because nearly every day I get to report on news that people want to know about and need to know about.

Q: What's different between covering the President in the White House and covering him on the road?

A: There's more of a routine in the White House. It begins with a 9:45 a.m. Press Secretary briefing called "the gaggle." That's when the press corps gets a first look at what's going on that day, and the Press Secretary gets a sense of what kinds of stories we're chasing. Then there's usually an event or two involving either the

President or some other high-ranking administration official, followed by an afternoon briefing. This afternoon briefing is what a lot of people are used to seeing on C-Span; it's an on-the-record briefing with cameras, audio equipment, and everything else. After that, the rest of the afternoon is devoted to writing a story for that afternoon's show, or doing whatever I need to do to get my story on. That's a pretty typical day at the White House.

When the President travels, the whole press operation literally travels with him. We'll be in the ballroom of some hotel - in Rome, Warsaw, Moscow, Beijing, or in any of the many cities we've gone to - and no matter where we are, that room looks the same. There are some differences, though: the hours are much longer on the road, the President has many more events on his schedule, and the filing demands tend to be greater. That's in part because I'm almost always doing something for *All Things Considered*, *Morning Edition*, and the weekend shows when I'm on the road. With the time changes, my life turns upside down; I'm waking up in the morning in China around the same time *All Things Considered* prepares to go on the air, and vice-versa with *Morning Edition*. Work hours when we're traveling internationally tend toward eighteen, nineteen, twenty-hour days.

Q: Leading up to the 2000 elections, President Bush developed a reputation for having a good camaraderie with reporters covering him on the campaign trail. Does he have a similar reputation with the White House press corps?

A: It's automatically different, because once a candidate becomes President, a lot of barriers go up. Some barriers are for the

sake of security, and some are the result of political cautiousness. I didn't spend enough time with him on the campaign trail, because I didn't cover his campaign full time, but I can say that he would regularly wander back into the press section of the plane to tell jokes, chit-chat, talk baseball or movies, or whatever else, with members of the press. That could largely have been to beat the boredom of the campaign trail, but it was also to let people get to know him better.

In contrast, he doesn't wander back into the press area of Air Force One. I've been on Air Force One on many occasions and have yet to see him come back and chat with us. It's the product of his personal style, too. I'm told that Bill Clinton, when he was President, used to always come back and hold court with the press, but this President doesn't do that. It is, in fact, much harder to get access to Bush now that he's President.

Q: What are the one or two most memorable stories you've done?

A: Clearly, September 11th and the stories that followed are always going to be on the top of any list of memorable days, or memorable stories. Still, there have been so many other memorable stories. I had the opportunity to watch in Slovenia last year as President Bush met his Russian counterpart Vladimir Putin for the first time and started what many people say is a new era in US-Russian relations. I was also there when he met Chinese President Jiang. Those were pretty fascinating events to witness firsthand. Another unforgettable day was when I flew in a convoy of Army helicopters - the President was in one of the helicopters - and we flew from Seoul, South Korea, up to the demilitarized zone that divides North and South Korea. During moments like that I really do recognize that this job takes me places I would have never imagined going. ■



Your Legacy & Public Radio ...

So much has changed in the 33 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG KOOZ / KNHT / KLMF

Tune in for *To The Best of Our Knowledge* on Sundays at 5 p.m. Hosted by Jim Fleming, *To The Best of Our Knowledge* is two hours of smart, entertaining radio for people with curious minds. It's the kind of show that would spend an hour on the future of capitalism, or on the roots of Islamic fundamentalism. It might also spend an hour on hair. Or salt. Or pirates, road trips, psychic phenomena, house cleaning, animal intelligence, high energy physics, or how to say you're sorry. It's the kind of show where someone might mention Charlotte Bronte or Anthony Trollope in one segment, U2 or They Might Be Giants in another. Satisfy your curiosity this Sunday from 5 to 7pm.

News & Information Service KSJK / KAGI / KTBR / KRVM

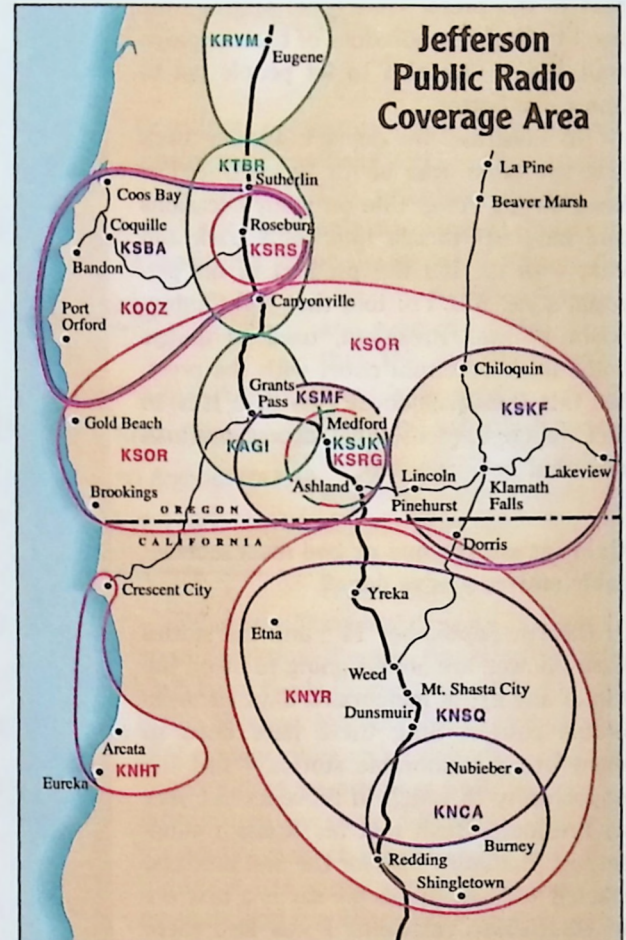
New this month, listen for an insightful look at the news of the day on *Here & Now*, Monday through Friday at 10 a.m. with host Robin Young. This fast-paced program covers up-to-the-minute news plus stories on important topics. There are regular features on technology, food, business, music and more. Robin Young brings over 25 years of eclectic broadcast experience to her role as host. She's won numerous industry awards for her work, and for the past decade, Robin has been producing and directing documentaries, including *The Los Altos Story*, a groundbreaking look at the effect of AIDS on a Rotary Club in California.

Volunteer Profile: Abigail Hepburn



Abigail Hepburn secured her position in the JPR Hall of Fame after answering a not-so-imaginative question posed by JPR management in a job interview four years ago. When asked, "Do you listen to JPR?" Abby retorted, "No, I listen to Hot Rock K—". Needless to say, she sent the interview-weary group into laughter and got the job of Administrative Assistant. For two years Abby served as "Den Mother" for JPR staff, running an office and fielding the endless phone & walk-in traffic associated with a professional public radio station. And, about a year after a tearful farewell, she helped to prove the rule that nobody truly leaves JPR. This summer Abby agreed to take on her current duties as volunteer Community Calendar editor.

Having migrated from the East Coast, Abby considers herself lucky to have found a place that offers mountains, rivers and most importantly superb public radio. As a self-described News and Information Service junkie, she appreciates being connected to the rest of the world through JPR. Her interests include taking care of her 5 dogs and 2 cats, reading as much as possible and making use of the beautiful land that surrounds the Rogue Valley.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

* KSOR dial positions for translator communities listed on previous page

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

N. CALIFORNIA STATIONS ONLY:

KRVM AM 1280
EUGENE

KRVM EUGENE ONLY

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: alan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates November birthday

First Concert

- Nov 1 F Bird: Serenade, Op. 40
 Nov 4 M Rautavaara: Suite for Strings
 Nov 5 T Schmitt: *Habeyssée*
 Nov 6 W Rossini: String Sonata No. 4
 Nov 7 T Erkel*: Introduction and Variations on *Csel*
 Nov 8 F Bax*: *Nov Woods*
 Nov 11 M Massenet: *Hérodiade* Suite
 Nov 12 T Borodin*: *Petite Suite*
 Nov 13 W Chadwick*: *Tam O'Shanter*
 Nov 14 T Copland*: *Clarinet Concerto*
 Nov 15 F Sibelius: *Tapiola*, Op. 112
 Nov 18 M Schickhardt: Concerto in G minor
 Nov 19 T Peterson-Berger: Symphony No. 1
 Nov 20 W Vaughn Williams: *Phantasy Quintet*
 Nov 21 T Schoenberg: Chamber Symphony No. 2
 Nov 22 F Britten*: *Four Sea Interludes*
 Nov 25 M V. Thomson*: Symphony on a Hymn Tune
 Nov 26 T Stravinsky: Concerto for Stings in D
 Nov 27 W Krommer*: Partita in B-flat major
 Nov 28 T O'Connor: Selections from *Liberty!*
 Nov 29 F Schuman: *New England Triptych*

Siskiyou Music Hall

- Nov 1 F Glazunov: Symphony No. 6 in B Flat, Op. 55
 Nov 4 M Taussig*: *Ungarische Zigeunerweise*
 Nov 5 T Balakirev: Piano Concerto in E flat
 Nov 6 W Ravel: String Quartet in F
 Nov 7 T Medtner: Piano Concerto No. 3, Op. 60
 Nov 8 F Brahms: Concerto in A minor, Op. 102
 Nov 11 M Ravel: Piano Concerto for the Left Hand
 Nov 12 T Borodin*: String Quartet No. 1 in A
 Nov 13 W Bartok: Divertimento for String Orchestra
 Nov 14 T Hummel*: Bassoon Concerto in F
 Nov 15 F Shostakovich: Quintet in G minor, Op. 57
 Nov 18 M von Weber*: Symphony No. 1
 Nov 19 T Bach: Suite No. 1 in C, BWV 1066
 Nov 20 W Kabalevsky: Cello Concerto No. 2, Op. 77
 Nov 21 T Dvorak: Symphony No. 8 in G, Op. 88
 Nov 22 F F. Benda*: Violin Concerto in D
 Nov 25 M V. Thomson*: *The River*
 Nov 26 T Giuliani: Concerto in A, Op. 30
 Nov 27 W Hadley: Symphony No. 4 in D minor, Op. 64
 Nov 28 T Mendelssohn: Symphony No. 2, *Hymn of Praise*
 Nov 29 F Joachim: Violin Concerto No. 3 in G

HIGHLIGHTS

JPR Saturday Morning Opera

November 2 · *Samson et Dalila* by Camille Saint-Saëns
 Plácido Domingo, Waltraud Meier, Alain Fondary, Jean-Philippe Courtis, Samuel Ramey, Orchestra and Chorus of l'Opéra-Bastille, Myung-Whun Chung, conductor.

November 9 · *Love for Three Oranges* by Sergei Prokofiev
 Mikhail Kit, Evgeny Akimov, Larissa Diadkova, Alexander Morozov, Konstantin Pluzhnikov, Vassily Gerello, Vladimir Vaneev, Larissa Shevchenko, Zlata Bulycheva, Lia Shevtsova, Anna Netrebko, Grigory Karasev, Feodor Kuznetsov, Olga Korzhenskaya, Yuri Zhikhalov, Kirov Chorus and Orchestra, Valery Gergiev, conductor.

November 16 · *Le Nozze di Figaro* by Wolfgang Amadeus Mozart
 Giuseppe Taddei, Anna Moffo, Eberhard Wächter, Elizabeth Schwarzkopf, Fiorenza Cossotto, Ivo Vinco, Dora Gatta, Renato Ercolani, Elisabetta Fusco, Piero Cappuccilli, Gillian Spencer, Diana Gillingham, Philharmonia Orchestra and Chorus, Carlo Maria Giulini, conductor.

November 23 · *A Night at the Chinese Opera* by Judith Weir
 Gwion Thomas, Adey Grummet, Frances McCafferty, Adrian Thompson, Timothy Robinson, Michael Chance, Frances Lynch, Karl Daymond, Scottish Chamber Orchestra, Andrew Parrott, conductor.

November 30 · *Les Contes D'Hoffmann*
 Plácido Domingo, Huguette Tourangeau, Joan Sutherland, Gabriel Bacquier, Jacques Charon, André Neury, Paul Plishka, Margarita Lilowa, Hugues Cuénod, Roland Jacques, Paul Guigue, Pedro di Proenza, Jean Valaisan, Choruses: Radio de la Suisse Romande, Pro Arte de Lausanne, Du Brassus, L'Orchestre de la Suisse Romande, Richard Bonyngue, conductor.

Saint Paul Sunday

November 3 · Kronos Quartet
 Rahul Dev Burman (arr. Osvaldo Golijov): "Aaj Ki Raat (Tonight is the Night)"
 Aleksandra Vrebalov: "Pannonia Boundless"
 Enrique Rangel (arr. Osvaldo Golijov): "La Muerte"



JPR Saturday Morning Opera features *A Night at the Chinese Opera* on November 23.

Chiquita (the Little Death)"
 Osvaldo Golijov: "Doina"
 Rezso Seress: "Gloomy Sunday"
 Terry Riley: "Cortejo Funebre en el Monte Diablo" from *Requiem for Adam*
 Anibal Triolo (arr. Osvaldo Golijov): "Responso (Responsory)"
 Carlos Paredes (arr. Osvaldo Golijov): "Romance No. 1"
 Nicholas Roubanis (arr. Osvaldo Golijov): "Misirlou Twist"

November 10 · Michala Petri, recorder; Lars Hannibal, guitar
 Franz Joseph Handel (arr. Lars Hannibal): Sonata in Bb major
 Jules Massenet (arr. Lars Hannibal): "Meditation from Thaïs"
 Pablo de Sarasate (rev. Ossip Schnirlin; arr. Hannibal): "Zigeunerweisen (Gypsy Air)" Op. 20
 Per Norgård: "Twilight Dialogue"
 Eduard Lalo (arr. Lars Hannibal): *Fantasia Norwégienne*

November 17 · The Kalichstein-Laredo-Robinson Trio
 Ludwig van Beethoven: Trio No. 4 in B flat, Op. 11-III. Theme and Variations
 Richard Danielpour: *Child's Reliquary*-Movement III
 Johannes Brahms: Trio in B major, Op. 8-I. Allegro con brio

November 24 · The Guarneri String Quartet
 Franz Joseph Haydn: Quartet in B flat major, Op. 76, No. 4, "Sunrise"-I. Allegro con spirito
 Felix Mendelssohn: Quartet in a minor, Op. 13, "Is it True?"-I. Adagio-Allegro vivace
 Claude Achille Debussy: Quartet

From the Top

November 2 - A wide range of stories and music this week, including a 13-year-old harpist performing a moving piece by the great American film composer, John Williams. Also, we'll meet a teenage baritone who became a licensed preacher at the tender age of 14.

November 9 - This week *From the Top* presents something very different: a very special, thematically unified highlights episode featuring some of the show's best brother and sister teams.

November 16 - A venture to New York's Capital Region for a program recorded at the historic and acoustically rich Troy Savings Bank Music Hall. Built in 1975, it is one of the most celebrated musical auditoriums in the US. Musical guests include a young pianist from the nearby Upper Hudson River valley as well as an impressive percussion ensemble from the region's Empire State Youth Orchestra.

November 23 - Recorded on stage at Jordan Hall in Boston, this show features the winning ensemble from the 2002 Fischhoff competition as well as young musicians from Kentucky, Nevada, Utah and Massachusetts.

November 30 - You'll meet a quartet of violinists, one of whom seems to have a strange knack for crashing into things; and an 18-year-old oboist who just can't seem to get her driver's license. Also, roving reporter Hayley Goldbach travels to the home of a young harpist to hear her perform at her favorite time—five in the morning! Additionally, you'll hear an original piece for trumpet and piano performed by its 17-year-old composer, and host Chris O'Riley gets a taste of an authentic Amsterdam delicacy.

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

November 3 · Carmen McRae

The late Carmen McRae was known as a matchless interpreter of ballads. She began her career as an intermission pianist in Chicago and continued playing piano, occasionally accompanying herself as she does on this *Piano Jazz*. A reprise from 1985 that showcases McRae's very personal keyboard style on "As Long as I Live," and "As Time Goes By." McPartland improvises a musical "Portrait of Carmen."

November 10 · Arturo Sandoval

The Grammy Award winning jazz trumpeter Arturo Sandoval showcases his talent as a pianist and composer. His inspiration for turning to the piano was his mentor Dizzy Gillespie, who once chided him for not knowing how to play. He treats *Piano Jazz* listeners to his own compositions, "Surena" and "Romantico." McPartland gets into the act as they play his "Blues in F."

November 17 · Daryl Sherman

A singer known for her great taste and sensitivity, Daryl Sherman is also the perfect guest as she and Marian McPartland pay tribute to one of the greatest jazz singers of all time, Miss Peggy Lee. They reprise a few of the many tunes that Lee made famous, including "Why Don't You Do Right," "Sugar" and "He's a Tramp." McPartland reminisces about her musical collaboration with Lee as she and Sherman

perform "In the Days of Our Love", a tune written by McPartland with lyrics by Lee.

November 24 · Ethan Iverson

Iverson is a pianist /composer who express himself in unusual ways. Playing for the Mark Morris Dance Group lets him experiment with music, both in and out of jazz. On this *Piano Jazz*, he is more "in" than "out" and with some thought-provoking musical ideas. He approaches standards like "Round Midnight" with lean, dissonant harmony and strong bombastic chords. Marian McPartland and Iverson keep the creative juices flowing on "Blues a la Iverson."

New Dimensions

November 3 · Staying Healthy: Taking Charge of Your Body with Joan Kenley

November 10 · Christ in Buddha Nature: Two Worlds-One Heart with Father Francis Tiso

November 17 · Psychic Phenomena: Facts or Fiction? With Dean Radin

November 24 · TBA

The Thistle & Shamrock

November 3 · The Colors of Music

A visit with the Italian pianist of whom Dublin's *Hot Press* wrote: "He is a genius whose music is without frontiers, and whose originality makes him one of the most innovative artists in the varied musical genres of today." Antonio Breschi was an important developer of what we now call "World" and "New Age" music, although these categories did not exist when he first recorded. His name change to Antoni O'Bresky reflects his deep love of Irish music, which he discusses with Fiona in this welcome return visit.

November 10 · Johnny, We Hardly Knew Ye

Some songs of battles fought long ago speak of glory, but most pose bitter questions about the forces that propel young men into the tragedy of war. Hear Dolores Keane, Dick Gaughan, Eric Bogle, and William Jackson make music's case for peace.

November 17 · Highlands and Islands

From the far northerly Shetland Islands to the celebrated Mull of Kintyre in the southwest, the Scottish Highlands and Island are wild, beautiful, and home to a great diversity of music. Tune into the sound with Shetland fiddlers Da Fustra, cellist harper Fiona Davidson, and Gaelic vocal band Mackenzie.

November 24 · And If You Know the Words...

A collection of irresistible Celtic choruses, with The Black Family, The Poozies, Battlefield Band, and Niamh (pron: Neev) Parsons.

A "Heart Healthy" recipe
from

Zorba Paster **ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

FESTIVE CHICKEN FAJITAS

(Makes 4 servings)

2 large chicken breasts, skinned, boned & cut into 3" strips

1 red bell pepper, sliced

1 yellow bell pepper, sliced

1 medium red onion, sliced thin

2 tsp extra virgin olive oil

4 flour tortillas

Marinade:

2 tbsp extra virgin olive oil

1/4 cup vinegar

4 cloves garlic, minced

1 fresh jalapeno, seeded & finely chopped

2 tbsp fresh oregano

2 tsp seasoned salt

1 tsp ground cumin

Marinate: In large bowl, combine oil, vinegar, garlic, jalapeno pepper, oregano, seasoned salt and cumin. Mix well. Transfer half of this mixture to medium bowl, add chicken strips. Add pepper strips and onion to half marinade that remains in the large bowl. Cover both bowls. Set aside, at room temperature, for 30 minutes.

Tortilla "Stuffing": In large saucepan, heat 2 teaspoons of oil; pour in chicken mixture (contents of medium bowl), and cook until chicken is tender. Then add marinade mixture of pepper strips and onion (from large bowl); and continue to cook 5-7 minutes more. Warm tortillas by wrapping in aluminum foil and baking in 350 degree oven for 8-10 minutes. Spoon mixture into warm tortillas, and serve.

Nutritional Analysis:

Calories 11% (230 cal) · Protein 37% (19 g)

Carbohydrate 2% (8.7 g)

Total Fat 12% (9.3 g) · Sat. Fat 6% (1.43 g)

Calories from Protein: 39%, Carbohydrate: 18%, Fat: 43%

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KTBR AM 950
ROSEBURG

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm

The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Rewind

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival concludes its current season with performances at the New Theatre: William Shakespeare's *Macbeth* (through Nov. 3); and *Playboy of the West Indies* by Mustapha Matura (through Nov. 3). In the Angus Bowmer Theatre: William Shakespeare's *Julius Caesar* (through Nov. 3); *Noises Off* by Michael Frayn (through Nov. 2); *Who's Afraid of Virginia Woolf?* by Edward Albee (through Nov. 3); and *Saturday, Sunday, Monday* by Eduardo de Filippo (through Nov. 2). (541)482-4331

◆ Oregon Cabaret Theatre presents the jazz-inspired music and dance of the '30s and '40s in *The All Night Strut*, through Nov. 4, performances Thurs.-Mon. @ 8pm and also Sun. Brunch Matinees @ 1pm. (541)488-2902

◆ Craterian Performances presents the *Smythe & Saucier Circo Comedia*, Sun. Nov. 3rd @ 3pm. A fast-paced evening of comedy, stilt-walking, trick cycling, sword balancing, juggling and magic at the Craterian Ginger Rogers Theater. All tickets are \$15. (541)779-3000

◆ SOU opens its season with Aeschylus' *The Orestia* in the Center Stage Theatre, Nov. 14-24. Orestes, sworn to avenge his father's wrongful death, murders his own mother. His act brings on the wrath of the furies, and he must stand trial. In the Center Square Theatre, *Parallel Lives* runs Nov. 7-10. A comedy begins as two divine beings create the roles for the inhabitants of the earth. This creates a series of comic vignettes that highlight the blunders that occur between the sexes. (541) 552-6348

Music

◆ St. Clair Productions presents Alex de Grassi, a leading fingerstyle, steel-string acoustic guitarist on Friday, Nov. 1st; Huun-Huur-Tu, the foremost representative of Tuva's remarkable throat-singing from Mongolia, on Wednesday, Nov. 6th; and Cosy Sheridan, called "a Buddhist

monk in a 12-step program, trapped in the body of a singer-songwriter." All shows at 8pm, \$15 in advance at the Music Coop, or \$17 at the door. www.stclairerevents.com or call 535-3562.

◆ Deva Premal & Miten in concert at 7:30, on Tuesday, November 19th. Best-known for her

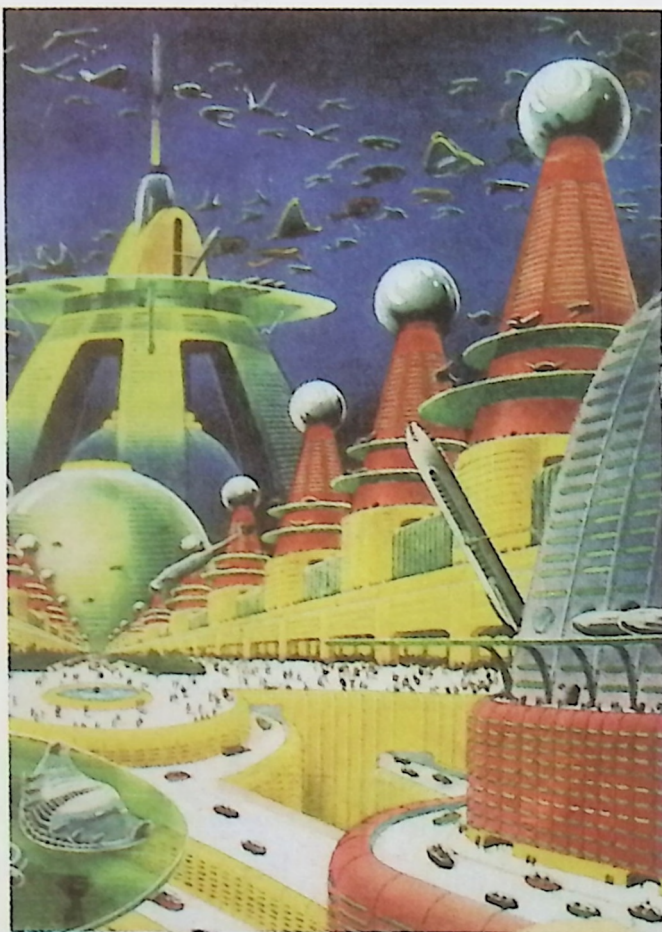
top-selling chant albums, Deva Premal and her partner Miten express the ancient wisdom of mantra through a contemporary musical voice. At the First United Methodist Church, 175 N. Main Street, Ashland. \$18 in advance at Sound Peace Bookstore, \$20 at the door. 552-0825

◆ Rogue Valley Symphony presents Marjorie Kransberg-Talvi, violinist, performing a program of Mozart's "Impresario" Overture, Mendelssohn's Concerto for Violin, and Bartok's Concerto for Orchestra. Performances at 8pm on Nov 8th in Ashland at SOU Recital Hall, on Nov 9th, in Medford at the Craterian Ginger Rogers Theater, and on Nov. 10th, in Grants Pass at 3pm at the GPHS Performing Arts Center. (541) 552-6398.

◆ The Old Siskiyou Barn presents *A (Dis)Enchanted Evening with Tami Marston & John Stadelman*. Tami and John draw from a broad palette of American musical theater to create a trip down the bumpy and potholed road of romance. Words and music of Sondheim, Coward, and Adler & Ross. Nov. 9th @ 8pm, \$18. James Keigher sings and plays popular Irish folk music and his compositions with his guitar, mando-cello and bodhran on Nov. 17th @ 7pm, \$15. The Barn is located at 2200 Old Siskiyou Hwy, (541) 488-7628.

◆ Chamber Music Concerts presents the Prague-born Prazak String Quartet performing Beethoven, Martinu and Dvorak. On Nov. 15th @ 8pm in the SOU Musical Recital Hall. Advance seats are \$24-26, \$10 at the door.

◆ Craterian Performances presents Guy Lombardo's Royal Canadians, on Nov. 2. Big band music that packed ballrooms and entertained radio listeners a generation ago; *South Pacific*, the Rodgers and Hammerstein musical on Weds. Nov 20 @ 8pm; The Capitol Steps, the singing satirists offer an insider's view of the political circus in Washington, on Fri., Nov. 22 @ 8pm; The James Sewell Ballet performing *Amahl and the Night Visitors*, a story about a poor disabled boy who meets three gift-bearing kings. "The dancers outdid themselves in a staging the combines balletic steps, the sharp sculptural angles of moderns dance, and the communicative power of American Sign Language."



"City of the Future, 1939" is one of the depictions of 21st century life in *Yesterday's Tomorrows: Past Visions of the American Future*, presented by the Southern Oregon Historical Society in Medford.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Violinist Marjorie Kransberg-Talvi will perform with the Rogue Valley Symphony on November 8.

Sat., Nov 30 @ 8pm at the Craterian Ginger Rogers Theater. (541)779-3000

Exhibits

◆ Clayfolk presents their 27th Pottery Show and Sale from Nov. 8-10, at the Jackson County Expo in Central Point. This is the largest display of handmade pottery and sculpture featuring 60 artists from Oregon. Variety of functional ware, jewelry, sculpture, outdoor garden sculpture, furniture, tile work, fountains and vessels.

◆ Southern Oregon Historical Society presents "Yesterday's Tomorrows: Past Visions of the American Future." Ray guns, robots the atom bomb house, and nuclear-powered car are part of the popular expectations and beliefs that shaped the future. Nov 23 through Jan 4th, 2003 at 106 N. Central, Medford. Free. (541)773-6536

◆ The Living Gallery introduces printmaker Nancy Turner-Smith, a Los Angeles artist, who spent 4 winter weeks in Crater Lake National Park in 2001. Her work consists of drawings

and photography which have been scanned and manipulated in her computer. Nov. 1-30 at 20 S. First Street, Ashland. Open Wed - Sun. www.thelivinggallery.com

◆ Nuwandart Gallery presents *Woman Revealed*, with photography by Tina Bolling featuring a collection of nudes and portraits of women. On display through November, with a First Friday opening reception including wine/beer, appetizers and music, Nov. 1, 5-8pm. 258 A Street, Ashland. (541)488-4278

◆ Grants Pass Museum of Art presents *Threads that Bind: The Art of Fiber*, a juried show, Oct 29-Nov 30 (541)479-3290

◆ *Bridges: Fragile Circles* at the Firehouse Gallery in Historic City Hall, Grants Pass, Tues.-Sat., Nov. 1-Dec 13 (541)956-7339

◆ ArtWorks Holiday Art Fest. First annual holiday open house with treats, warm drinks, gifts, and marshmallow roasting. Fridays, 5-9pm, Nov. 1-Dec20 at Ashland Artworks, 287 Oak St. (541) 488-4735..

Other Events

◆ Rogue Valley Railroad Show, Nov. 30-Dec 01 at the Medford Armory. \$4 for adults, \$10 for families.

◆ Southern Oregon Historical Society continues its celebration of the Crater Lake Centennial at the Jacksonville Museum with a photo exhibit, *Crater Lake, Picture Perfect*, featuring the early days of the lake as a National Park, and the nation's first glimpse of Crater Lake taken by local photographer, Peter Britt. Also at the museum, *History in the Making: Jackson County Milestones*, an abundance of artifacts and photographs tells the county's story. Admission is charged. Discounts available for seniors/children. Members/Children under 5, Free.(541)773-6536



The Tuvan throat singing of Huun-Huur-Tu will come to Ashland on November 6.

KLAMATH FALLS

Theater

◆ Linkville Players present *The Mousetrap* by Agatha Christie, directed by Dick Marlott. Nov 15 through Dec 7. Evening shows are Fri./Sat. @ 8pm, and matinees Sun. @ 2pm at the Linkville Playhouse, 201 Main St. Reserved tickets are \$7/\$11 (\$1 off for students & seniors) at Shaw Stationery Co. and at the door.(541)882-2586

CONTINUED ON PAGE 31



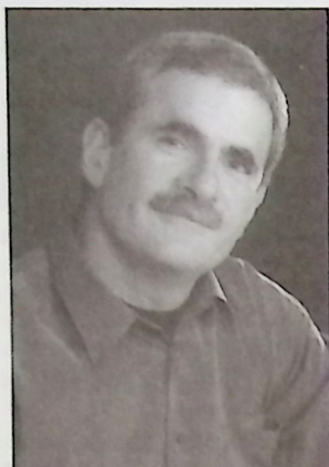
Smythe and Saucier *Circo Comedia* brings comic circus to Medford on November 3.



Clayfolk's annual pottery show will be held November 8-10 in Central Point.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County and AM1280 in Lane County. For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



RECORDINGS

Fred Flaxman

Musical Biographies

Naxos is issuing a compelling new series of boxed sets of compact discs called *Life and Works*. I have listened to two of these four-CD musical biographies and they are absolutely superb, well executed, and totally fascinating.

Both audio biographies were written and narrated by Jeremy Siepmann, who has a very pleasing voice and clear, British pronunciation, ideal for the task. He is a very good storyteller to boot, and the life of Chopin and Tchaikovsky—the two volumes I heard—are great stories to tell.

In each case actors are used to read the revealing letters and diary excerpts of the composers and their friends. I'm thankful for these most interesting low-tech records of the past! By combining verbal language with musical illustrations Siepmann offers a fully rounded portrait of the composer that no ordinary printed book can hope to equal.

And yet a useful printed booklet of more than 100 pages accompanies each of these sets, containing an assessment of the composer in relation to his era, an overview of his major works and their significance, a graded listening plan, a summary of recommended books, a gallery of biographical entries on the most significant figures in his life and times, and a calendar of his life showing parallel developments in the arts, politics, philosophies, sciences and social developments of the day.

All this gives the purchaser/listener a very nice choice: to just enjoy each CD set as a good story well told, like listening to a good audiobook, or to use the materials to take a short course on Chopin and his times and/or Tchaikovsky and his times.

The same is true for *The History of Opera*, another original 4-CD Naxos Audiobook, issued in 1999 but hopefully still available. Opera is the ideal subject for

an audiobook, combining as it does the most interesting and informative text by Richard Fawkes, read by actor Robert Powell, with many very well selected and performed musical examples.

I would like to lend these Naxos sets to good friends who, I know, would enjoy them immensely. But I'm afraid I wouldn't get them back. And, just like good books, these CDs will certainly be worth hearing again every few years.

Other recent additions to my CD collection that I can recommend for yours:

SIBELIUS: *Piano Music, Vol. 1* (Naxos 8.553899)

Havard Gimse is the pianist in this superb

recording of pieces which demonstrate that Sibelius could write as well for the piano as he did for his more famous orchestral compositions. These works show the composer at his most tuneful and romantic, although not always at his most Sibelian, if I can coin a word. Although the Sonata in F Major, Op. 12—my favorite selection on this album—sounds as though it was written by Sibelius, some of the Six Impromptus, Op. 5, and Ten Pieces, Op. 24, which share this CD, sound more like Grieg or Debussy or even Satie in style than they do like Sibelius. They are nevertheless beautiful, and I have listened to this CD more than any other this month.

ELGAR: *The Music Makers; The Dream of Gerontius* (2-CDs, EMI Classics 7243 5 66540 2 0)

"The Music Makers," in particular, is an exciting, melodic composition. It may seem familiar to you, even if you never heard it before, because Elgar reuses themes from the "Enigma Variations" and other earlier works, as well as snippets from the "Marseillaise" and "Rule Britannia!" You might even say that Elgar did his own "best

of Elgar" composition. Sounds in theory as though it would never work, but it does. It is really thrilling to hear these familiar themes used in a different way. The performers, including Dame Janet Baker and the London Philharmonic Choir and Orchestra conducted by Sir Adrian Boult, are excellent, but these are remasterings of analog recordings made in 1967 and 1976, so the sound is not as good as a more recent recording would be.


BACH: *5 Versionen der Passacaglia, BWV 582* (Signum SIG X93-00)

This is a great idea, well executed: a CD with five versions of the famous "Passacaglia" by J.S. Bach. The first version is performed on a period organ by Christian Rieger. The second, a piano ver-

sion by Eugene d'Albert (1864-1932) is performed by Ernst Breidenbach. Next comes a version for romantic organ by Franz Liszt (1811-1886) and Johann Gottlob Topfer (1791-1870). The fourth version is for piano, four hands, by Max Reger (1873-1916). The pianists are Oliver Kolb and Ernst Breidenbach. And, finally, Leopold Stokowski's (1882-1977) orchestral transcription performed by the Frankfurt State Orchestra conducted by Nikos Athinaos.

DVORAK: *Stabat Mater* (Telarc 2-CD 80506)

The late Robert Shaw conducts the Atlanta Symphony Orchestra and Chorus with Christine Goerke, soprano; Marietta Simpson, mezzo-soprano; Stanford Olsen, tenor; and Nathan Berg, bass-baritone. For

those who love romantic works for chorus and orchestra and have all the major ones, give this beautiful piece by a master melodist a try. Though it's not in a class with the Brahms' "German Requiem" or those by Verdi, Berlioz and Faure, it is not that far behind and this is an excellent recording, both singing and sound. 

Fred Flaxman is a former southern Oregon resident and JPR commentator and columnist who now produces and presents a weekly *Compact Discoveries* radio program for WXEL-FM in Palm Beach County, Florida. He is the public broadcaster's vice president for development.

ARTSCENE *From p. 29*

Music

◆ The Klamath Community Concert Association presents *Three Hits and a Miss*, a review of hits from the '40s and '50s. Nov. 4th, at the Ross Ragland Theater, \$24 at the door. 541-883-8325

◆ The Mark O'Connor Hot Swing Trio presents a musical tribute to Stephane Grappelli. Mark O'Connor's rise from self-taught fiddle player to concert hall virtuoso and classical composer is already one of most interesting journeys in recent American music. This trio of violin, guitar and bass play in the traditionalist-swing mode of jazz, with brilliant improvisation and the real joy and spontaneity of music making. Nov. 21 @ 7:30pm. At the Ross Ragland Theater.

OREGON & REDWOOD COAST

Theater

◆ *Cyclone! True Stories of the Columbus Day Storm*, a multi-media/live action docudrama based on the Columbus Day Storm of 1962. through Nov. 10th, at Waterfront Playhouse, 1611 Virginia Avenue, North Bend, OR, \$10 general, \$5 for students. (541) 751-0708

Music

◆ The Stamic String Quartet with Dorian Ho, pianist, perform quartets by Beethoven and Dvorak, and a quintet by Dvorak. Dorian Ho has performed with numerous orchestras in the U.S., Japan, China, Europe and her own native Taiwan. At the Calvary Assembly of God Church, 518 Fir St., Brookings. \$12/adults, \$2 students. 541-469-4243.

Exhibits

◆ Cottonwood Studios presents Dorothy Vaughan's diversified works. Through Dec. 6th,

reception on Nov. 1st. 187 Central Ave., Coos Bay, OR (541) 267-2448

NORTH STATE CALIFORNIA


Exhibits

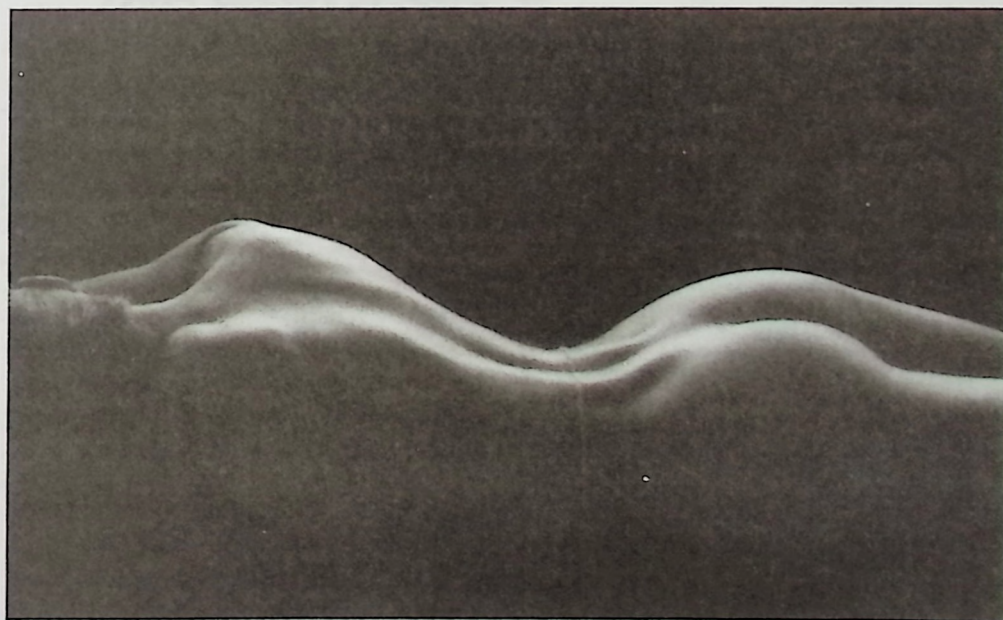
◆ *Inspired Obsessions: Redding Collectors* through January 5th at Turtle Bay Museum. (530) 243-8850 or turtlebay.org

◆ Shasta College Art Gallery presents *Painting as Meditation*, paintings by Joseph Hughes, 1972-2002. Through Nov. 4th, at 11555 Old Oregon Trail, Redding, CA (530) 225-4761.

Other Events

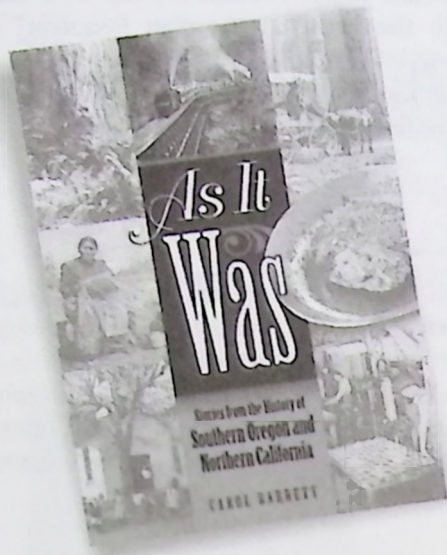
◆ "The Traveling Bohemians! Return on the Verge of Absurdity," a unique yet entertaining evening of word, music, song, dance and art. Directed by Nadia Hava-Robbins and featuring a variety of Redding's artists. Sat, Nov 16 @ 8pm in Old City Hall, 1313 Market Street, Redding. \$8 at the door. (530) 229-7818.

◆ The Redding Poets' Monthly Open Mic. Free, 7-9pm at Serendipity II, 200 Lake Blvd, Redding. (530) 229-7818 



Nuwandart Gallery in Ashland presents *Woman Revealed*, with photography by Tina Bolling, throughout November.

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Marshfield Sun

Juse Allen Luse published the first issue of the weekly *Marshfield Sun* in early 1891. Newspapers had a tremendous influence on their community and the editor had complete control over what was written. Luse was no exception. He edited the *Sun* for 53 years. He wrote the copy, set the type and printed the paper. In his first issue he clashed with the police concerning a Chinese opium joint that was running "full blast" and being patronized by white people, young and old.

The *Sun* began as a Populist Party newspaper, appealing to the interests of farmers and workers who were suffering from the depression of the 1890s. It took a strong stand against monopolies and most taxes. As Populism died out, the paper supported the Republican Party—and Luse, in his editorials, became more and more conservative. Throughout, it was a newsy frontier town paper.

Luse finally had to retire. He issued the last edition of the *Sun* in June 1944.

Source: *The Coos Bay Region*, Douthitt

Sisson Versus Mott

According to the newspaper, the *North Star*, the town of Sisson was envious of the growing town of Mott, California. An 1888 editorial stated, "...the jealousy existing among certain ... people against Mott is notoriously true." According to the editor, it was because in Mott the people were industrious and had backbone. Both towns were newly built along the railroad, but Mott wanted a reputation for sobriety and respectability. Sisson resembled many other railroad towns, with numerous saloons and houses of ill repute.

Mott's newspaper, the *North Star*, was the first in print. According to the Mott editor, "It soon became evident that this town was looked upon with jealousy by certain Sissonites... [they] saw the necessity of having a paper published in their interest." Sisson's, the *Mount Shasta Herald*, was

started in competition only a few weeks later. For two dollars and fifty cents a year the subscriber received a four page newspaper once a week. There were no pictures and only one page was strictly news. Between editions, the editor/printer made most of his money printing handbills, letterheads, posters, statements, tickets and anything else he was offered.

When Mott began building a bank, the Mott editor chided, "Now that a bank is about to be started here, they [the people of Sisson] are waking up again, and are making efforts to have one started there. Certainly, let Sisson have a bank. A town that aspires to become the financial center of this part of the country should have a bank. We also aspire to that proud position..."

However things didn't work out as the *North Star* hoped. They made their peace with the *Mount Shasta Herald* and in July 1890 closed, turning over their unexpired subscriptions to the *Herald*, "...having come to the conclusion that the population is too small and the patronage too limited to support a paper." The *Herald* continued to print until 1978.

Sources: *A Slice of History 1887-1890*, Stephen Cutting; *Siskiyou Pioneer*, 1981

Medford Mail Tribune and the Pulitzer Prize

Under the title "Good Government Congress," a group of dissatisfied citizens challenged the political system of Medford in the early 1930s. The movement was led by Llewellyn Banks, publisher of the *Medford Daily News*. His editorials were anti-government, anti-banking, anti-Semitic and moralistic.

At the same time Banks was editorializing on the front page of the *Daily News*, Earl Fehl was using his paper, the *Pacific Record Herald*, to voice displeasure with the local "gang" of politicians. He took up the causes and resentments of dissatisfied Jackson County residents.

It was inevitable that the two editors should become political allies and become

leaders in the Good Government Congress.

Medford had a third newspaper, the *Mail Tribune*. Its editor and owner was Robert Ruhl, one of the hated "gang" of politicians who ran Medford. He led the faction promoting cool heads and restraint.

With the 1932 presidential campaign, bitter editorials and letters filled the papers. Threats of violence were everywhere. A record turnout voted. They elected Earl Fehl County Judge. Most of the candidates Ruhl and the *Medford Mail Tribune* backed failed. However, they received the 1933 Pulitzer Prize for meritorious public service in opposing the Good Government Congress.

Source: *Oregon Historical Quarterly*,
Winter 1994-95

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



LITTLE VICTORIES

Mari Gayatri Stein



SOME GOOD ADVICE

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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THEATER

Molly Tinsley

It Takes a Village

Before the Oregon Shakespeare Festival closes for the season, one odd serendipitous statistic deserves mention: at a time when the welfare of our younger generations is threatened on so many fronts, five of the past eleven productions echoed with the silenced hearts of children. These plays as a group portray children at the mercy of parents and parents treating children as instruments, often weapons in domestic and political wars. They frame a warning against neglecting the priority of children as treasured ends in themselves, for such neglect converts the future to a dead-end, full of sound and fury, signifying nothing.

In Robert Schenkkan's *Handler*, a little girl is killed before the dramatic action begins. In a chilling flashback which pits the child's vulnerability against adult power, Jessie collides on her tricycle with the pickup driven by her father Geordi. Jessie's death was an accident, of course, but Geordi was blinded at the time by drink and rage, and the catastrophe has left both him and his wife emotionally paralyzed. The play charts their tortured path toward forgiveness and mutual acceptance.

Edward Albee's *Who's Afraid of Virginia Woolf* gives surprising twists to a similar domestic impasse. For George and Martha, love has also devolved into bitterness and blame, and their son too is killed in a fog of alcohol and rage. But his death propels the play's denouement, and it's no accident. George deliberately engineers it to get back at Martha for betraying him once too often. If it weren't for the fact that this son turns out to be imaginary, invented to absorb some of the poison of a sado-masochistic marriage, his demise would have been murder. In a final sleight of hand, Albee suggests this death of a shared illusion might lead, once the curtain is

down, to marital sanity.

It's at the midpoint of *The Winter's Tale* that a boy dies and his infant sister is abandoned, plunging the action to a point so low and dark, Shakespeare must defy plausibility to lift it back into the light. Again, the death and attempted murder stem from the father, Leontes' blind rage, fueled by suspicions that his wife,

Hermione, has been consorting with his best friend. Unlike George, who witnesses and encourages Martha's infidelity, Leontes' mistrust is unfounded. Still, it leads him to expose the infant he's convinced isn't his,

after denouncing Hermione and forbidding her contact with their son Mamillius. When the grief-stricken boy falls victim to a fatal fever, we are asked, as at the end of *Virginia Woolf*, to believe that his death has not been in vain—it has shocked his father out of his delusions. Then Leontes, unlike George and Martha, has a good chunk of the play's second half to repent backstage, before reappearing in the last act to prove he has changed.

Notice though that domestic issues in *The Winter's Tale* cast political shadows. In bemoaning his wife's supposed infidelity, Leontes is less broken-hearted over betrayed love than he is furious over stolen property—his pond fished, his castle ransacked. At the onset of jealousy, he immediately grabs his son and asks, "Art thou my boy?"—then proceeds to inventory the evidence of their biological connection. Just as marriage isn't a matter of love, fatherhood is less about loving children than about insuring the purity and perpetuation of one's own bloodline. Later when a friend begs Leontes not to abandon his newborn daughter, he cries that he'll "not rear another's issue," and would rather dash her brains out.

In both *Titus Andronicus* and *Macbeth*,

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the paternal rage which destroyed Jessie, George and Martha's son, and Mamillius turns fully political. Gene pool becomes bloodbath as family discord explodes into larger-scale struggles to grab and maintain power, struggles in which children are helpless pawns.

In the opening act of *Titus*, the conquering hero returns to Rome and orders the ritual killing of his defeated enemy's oldest son. But he himself has led twenty-one of his own son's to death in battle; the point of the sacrifice is to appease their spirits! Titus goes on to offer his daughter to his emperor in marriage, although she's already betrothed to another, and when his surviving sons abet her escape, Titus runs one of them through with his sword—in the name of honor and duty to the State. After that, the play spins into a vicious circle of revenge—the lives of your children for the lives of mine—the primal dynamic of war.

In *Macbeth*, Lady Macbeth's hunger for power makes Leontes patriarchal pride in *The Winter's Tale* look almost benign: she is prepared to dash out the brains of *her own* nursing infant in order to possess the throne of Scotland. It's both fitting and ironic, then, that Macbeth and his Lady have no surviving children of their own, that they defile their minds and damn their souls, to usurp a "fruitless crown," which they can neither take with them nor pass on.

Macbeth spends much of the play fighting this irony and denying his own mortality, his finitude. He convinces himself that by killing Fleance, Banquo's son, he can sabotage the Sisters' prophecy which bestows the crown on Banquo's descendants and thereby make himself, "perfect, whole as the marble, founded as the rock." The later slaughter of Macduff's family has no strategic purpose but to obliterate an enemy's bloodlines. And it shows the insane nihilism Macbeth has sunk to, his desperate effort to freeze time and install himself in an unassailable, permanent present—to deny posterity, in other words, by killing all the children he can. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY MEG KEARNEY

Curse

The difference between a raven and a crow is the intent of their blackness. The crow is a raven's shadow. The crow is a memory of a raven. Only a raven can transcend the raven to become a prophecy.

We dream of crows but the raven lands in our bed, wakes us wide-eyed and sweating rivers, rivers of our body's water running hot between our breasts, hot across our forehead and into our own black hair.

It's a river I'm drowning in now, a river fed by my own murder of crows, and I alone can save me. Two thousand years ago perhaps we rescued each other, and a thousand years ago a raven slid between us.

Now here we are, clinging to opposite shores, each reaching a hand out toward the river's tongue, thinking somehow our tongues might save us this time, break the spell if we could just name it.

I wish I could talk beyond surviving, beyond breathing, but I have a raven in my mouth, I have a river in my lungs and no name is coming to me, only blackness, the lateness of the hour, the sound of wings beating.

Meg Kearney's poetry has appeared in many publications including Agni, Black Warrior Review, Ploughshares, The Gettysburg Review, Tar River Poetry, and in several anthologies. "Curse" is from her first collection of poetry, An Unkindness of Ravens (BOA Editions, Ltd., 2001), and is printed with permission. She is the recipient of a New York Foundation for the Arts Fellowship, New York Times Fellowship, Geraldine Griffin Moore Award in Creative Writing, Frances B. DeNagy Poetry Award from Marist College, and several others. Kearney is the Associate Director of the National Book Foundation, sponsor of the National Book Awards. She lives in New York City.

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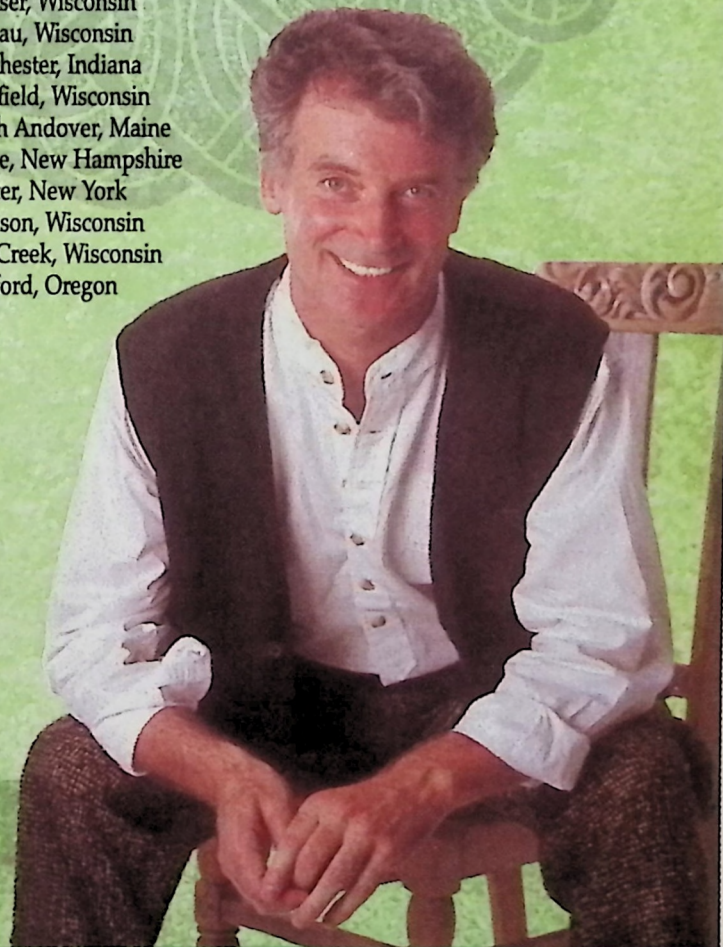
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